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# WALKER'S QUARTERLY

## JOHN SELL COTMAN

(The Bulwer Collection)

BY

C. F. BELL



BY APPOINTMENT

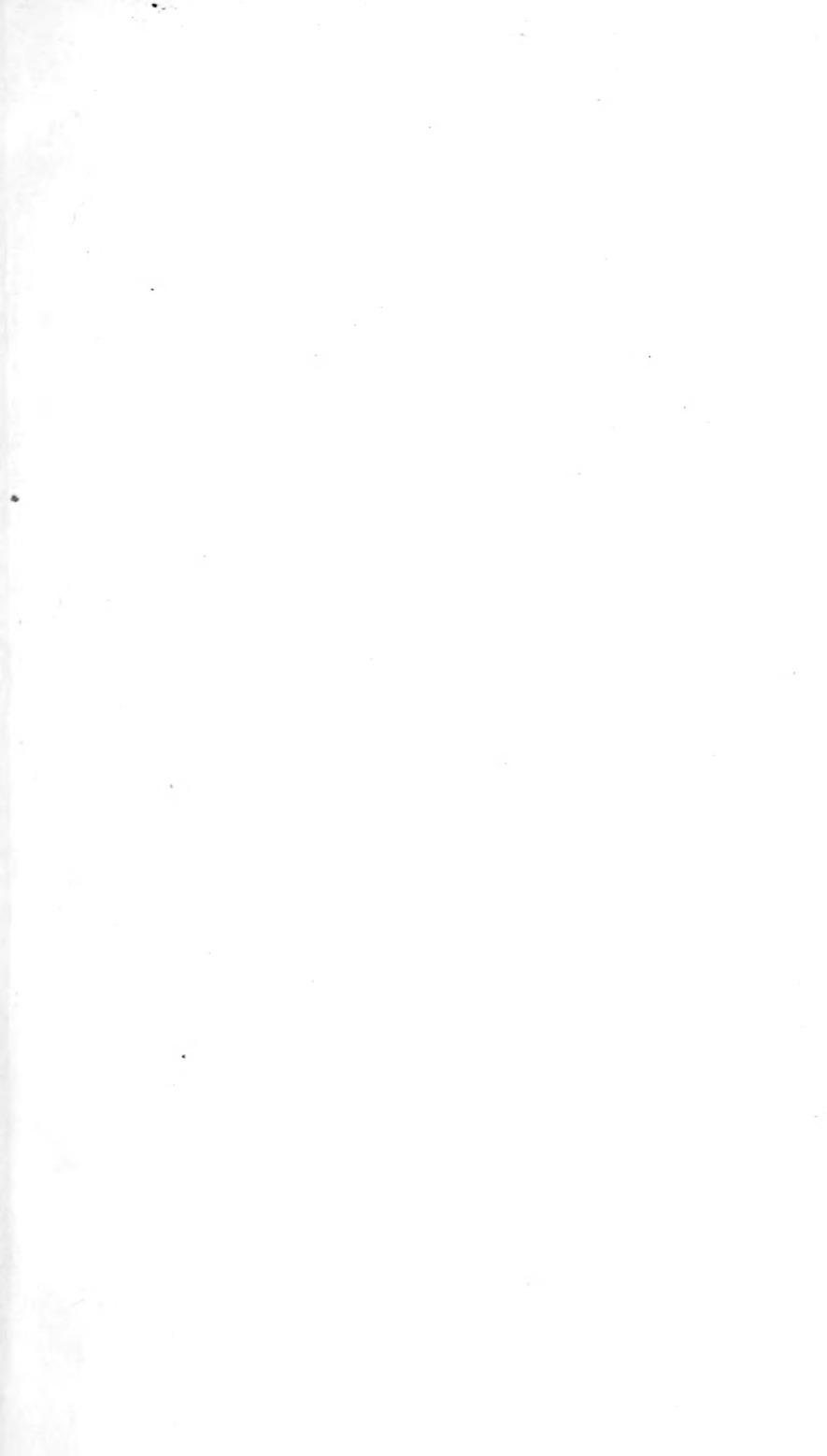


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118, NEW BOND STREET  
LONDON, W. 1

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Nos. 19-20

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PUBLISHED AT  
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THE County of Norfolk in the early part of the last century, at the moment when the interest in such matters was beginning to make itself felt with wide-spread and intense force, possessed unrestored relics of mediæval art probably unsurpassed in profusion and value by any district of the same size in Europe. There is, therefore, small cause for surprise that there arose at the same time a group of ardent admirers and students of these antiquities, eager to collect and preserve records of them. By a peculiar stroke of good fortune, Norfolk also owned a school of Painters and Draughtsmen of the first order. It is to this happy conjunction that we owe the existence of the great collection, an important portion of which is to be described in the following *Quarterly*.

There are known to have been formed about this time at least four collections of the same class, and it is possible that others may have existed or are still in being. To only three, however, is John Sell Cotman known to have been a direct or indirect contributor, and it is to those that the present notes are therefore

confined. The earliest and possibly the most extensive was that formed by Dawson Turner (1775—1858), the banker, of Yarmouth, a man of very high distinction in many branches of knowledge, amongst whose many claims to remembrance certainly not the least is his having been a steadfast and powerful friend to Cotman and his family. In its ultimate form, for there is evidence that it passed through some vicissitudes, Dawson Turner's collection took the shape of thirty-eight uniform quarto volumes, the contents of which, mostly drawings with some maps and engravings, principally portraits, are arranged in alphabetical order to illustrate Blomefield's "History of Norfolk." These books are now in the Department of Manuscripts in the British Museum (Additional MSS. 23024—23062). They contain, strangely enough, practically nothing by Cotman's own hand, but such a multitude of excellent copies, by members of Mr. Turner's family, of drawings by Cotman, now either in the present collection, and others, or lying unrecognised elsewhere, that it would be possible to restore, in conjecture, no inconsiderable part of Cotman's output on the evidence of these copies alone.

It remains unexplained why Dawson Turner, a generous and appreciative patron of the artist, retained so little of his original work. A possible

explanation is that the antiquary desired to have the drawings, to be bound up in his volumes, executed upon sheets of paper of uniform size and small dimensions. Of such his collection is principally composed, and cases of inlaying and folding are relatively rare. That a large number of the drawings now in the Bulwer collection once actually belonged to Mr. Turner there can be little doubt, for the titles upon many of them are written either in his hand or in that of an amanuensis whom he habitually employed for this purpose. It is beyond dispute that they passed through his hands, as we shall see more clearly when mentioning in detail the copies of them made by Mr. Turner's wife and daughters.

The Bulwer collection, nearly as rich as that of Dawson Turner in antiquarian material, is immeasurably more so in artistic quality, and was planned altogether on a more sumptuous scale.

The Reverend James Bulwer was an enthusiastic admirer of Cotman's work apart from its bearing upon the illustration of local antiquities, for he acquired a number of oil pictures and water-colours by him not connected with Norfolk. He was born, of parents descended on both sides from Norfolk families, on March 21, 1794. He took his degree from Jesus College,

Cambridge, in 1818, and was ordained in the same year. After serving an Irish curacy he spent two years in Portugal and Madeira, and was much occupied in sketching, a number of his views of Madeira and Cintra having been reproduced by the foremost lithographers of the day and published in 1827-28. He enjoyed various pieces of preferment in Bristol and London until 1840 when, returning to Norfolk, he was appointed to the curacies of Blickling and Aylsham, and, eight years later, was presented to the Rectory of Hunworth cum Stody which he held until his death on June 11, 1879. For some twenty years he had the care of the library at Blickling Hall. He was elected a Vice-President of the British Archæological Association on the occasion of its congress at Norwich in 1857. He rebuilt the rectory house of Hunworth; and, in general, it may be presumed, led there the retired life of a country clergyman of those days, absorbed in his leisure by his occupation as an amateur artist and by the formation and arrangement of his collections. Like his friend Dawson Turner, Mr. Bulwer was learned in botany and mineralogy as well as in the arts. In addition to his topographical collection relating to Norfolk, and an earlier one illustrating Collinson's "History of Somerset," he amassed a great series of British shells,

most of which are now in the British Museum. Pursuing all these activities without ambition he slipped out of life without his disappearance being noticed by a single learned or archæological periodical, or even by *The Times*. The dates of his birth and death are already difficult to decipher on his gravestone, but he is still remembered by the survivors of the country folk amongst whom his days were spent, and his name has fallen into its place in the dim but honourable list of the amateurs who have contributed unobtrusively but none the less solidly to the sum of knowledge and pleasure, although their modesty deprecated the thanks of posterity.

Mr. Bulwer's own drawings have considerable artistic merit apart from their interest as records of places since greatly changed. The earlier ones show, as might be expected, the influence of Cotman, whose pupil he appears to have been. Later on his style closely reflects that of the eccentric genius Frederick Sandys, whose precocious talent and uncommon originality Mr. Bulwer was one of the first to perceive and encourage. One of the most interesting portions of his Norfolk collection consists of a large number of water-colours made by Sandys expressly for it, and testifying by their vivid naturalism and intensity of realisation to the

diffusion of certain ideas generally acclaimed as characteristic ingredients of the pre-raphaelite formula, if not the exclusive property of its inventors.

As Mr. Bulwer was absent from England for six years after leaving Cambridge in 1818, and did not take up his residence in London until 1833, it seems probable that his early connexion with Cotman as a pupil, covering, possibly only by a coincidence, the same period as the drawings by the artist in his collection, was revived as a friendship when the artist was established as a drawing-master at King's College. In a letter dated November 13, 1835, addressed to one of his sons, Cotman describes an evening party at his house in Hunter Street, Brunswick Square, at which Mr. Bulwer was one of the guests. Six years later the artist and the clergyman, who by this time was re-settled in the county, seem to have been touring, and, no doubt, sketching together in Norfolk. For the well-known sketch, in the British Museum, of a rainbow seen from the portico of Wolterton Hall on November 12, 1841, was made when the two friends were on pilgrimage to the famous "Rainbow Landscape," by Rubens, now in the Wallace collection, and at mid-day, three days later, Cotman drew Mr. Bulwer's portrait, now in

the Colman collection, while taking refuge from a heavy gale of hail, sleet and wind.

Particular interest is attached to the Cotman drawings in this collection apart from their number, probably greater than that in any other single collection, and in respect to that portion of the artist's career during which they were produced, unquestionably so, and their great individual beauty, owing to the fact that the larger proportion of them are dated or dateable. The materials for a chronology of Cotman's earlier, and in certain aspects most important period, are sadly scanty. Even the year of so marked an event in the relatively uneventful life of the artist as his removal from Norwich to Yarmouth is given differently by the principal authorities on his biography. Mr. Reeve merely states that he is found residing at Yarmouth in 1812. "The Dictionary of National Biography" suggests in one passage that the removal took place about 1810, and in another fixes it in 1812. The catalogue of the Cotman Exhibition at the Tate Gallery (1922) gives the date as 1811. Very few of the well-known water-colours are dated, and the identification of such an important work as the "Greta Bridge," the masterpiece in the British Museum, with one of the drawings exhibited with the Norwich Society of Artists

about this time, has had doubt cast upon it. The entries in the catalogues of this Society are, indeed, so perfunctory that they afford little help. The titles given are generally very vague, as may be gathered from the selection from them printed by Mr. James Reeve, in the memoir prefixed to the catalogue of the Norwich Art Circle's exhibition of drawings by Cotman, held in 1888, which reproduces everything likely to throw light, and it is but little, on the identity of existing work with those contributed to the Norwich exhibitions during the period covered by the Bulwer collection. All this is true, more especially in relation to Norfolk rather than to Yorkshire and Durham subjects. Of the former, Cotman exhibited only once, in 1812, any considerable group. These were shown in the interests of the publication of etchings of "Specimens of the Architectural Antiquities of Norfolk," which the artist was about to undertake. A prospectus of the work was appended to the catalogue of the exhibition. Of several of the subjects no water-colours of what may be called finished exhibition type are known to exist; and nothing less than a contemporary record, such as a description in a newspaper of a minuteness scarcely to be hoped for in the circumstances, can overthrow the conjecture that



the exhibits were, in fact, proofs of the copper-plates and not drawings at all. As a result of all these conditions, it happens that the "Window between St. Andrew's Hall and the Dutch Church" in the present collection (No. 11, Plate III.), is almost the only Norwich water-colour of this period the date of which can be precisely fixed. Yet the details of Cotman's development are as well worth study as anything of the same kind, not merely, perhaps, for the sake of his own output, but for the history of water-colour painting at the time; and a series of dated documents, with the present, covering a period of more than twelve years, provides a profitable field for such study.

Next in importance to the subject of dates, perhaps even before it, comes that of signatures. Seldom, at least, in dealing with a period so late as the nineteenth century is the "Science of a Connoisseur" called upon to tackle questions at first sight so delicate and baffling as the separation of authentic works by Cotman from those of his scholars and copyists. At first sight it must be said, for Cotman was one of those rare masters who, as far as execution is concerned in any case, was never second rate. The quality, to use the word in its almost indefinable technical sense, of his pencil lines and his water-

colour washes ; the refined intuition with which he pitched upon the points necessary to be accentuated and, even more infallibly, upon the features requiring to be omitted from his subject, are beyond imitation. It is, none the less, only after close scrutiny that the true and the false can be discerned, so specious is much of the latter; and by the majority of eyes the power of discriminating can only be obtained and kept alive by reference to examples authenticated by signatures. A large proportion of the sketches in the present collection bear Cotman's autograph, and have an impeccable pedigree. They may, therefore, be said to be supplied with external confirmations of genuineness to uphold those derived from their quality.

In fact, apart from the touchstone of quality, the matter of signatures themselves is not a perfectly simple one. For Mr. Reeve has placed it upon record that Cotman would sometimes, "by way of complimenting a pupil whose drawing pleased him, add to it the name of 'Cotman' with a number, and place it in a folio kept for teaching purposes." It is well-known that these numbers, found upon many of the artist's own works as well as, in relatively few cases it may be hoped, on those of pupils, mark them as belonging to the circulating

collection of drawing-copies instituted, according to the advertisement in the *Norfolk Chronicle*, discovered and reproduced by Mr. Reeve, in 1809. It then comprised six hundred examples, but must later, if the numerals ran in a continuous series from No. 1, as the evidence so far as it has been collected suggests, have been increased to two thousand and more.

In dating and authenticating, such apparently insignificant details as the character and water-marks of paper are worth consideration. From such we are able to conclude that Cotman, when ranging, in 1811, in search of subjects for his "Architectural Antiquities," was armed with a sketch-book composed of a particular cream yellow paper; and that the view of Binham Priory, for example, inscribed "Sketched July 17, 1811, drawn 1816" (No. 28, Pl. VIII.), has been completed on the same sheet upon which the first hurried record was outlined.

The exhibition of such a mass of Cotman's original work as is contained in the Bulwer collection gives students and collectors an opportunity of comparing it with that of pupils and copyists such as they have rarely been able to profit by before. It so happens that besides the Dawson Turner volumes in the British Museum, there is in another public museum—the Ashmolean at Oxford—a second series of

contemporary copies and imitations, principally signed and dated by the ladies of the Turner family, and also in great part copies of the authentic drawings by Cotman in the Bulwer collection. A large part of this second series appears to be earlier in date as well as less proficient in style than the contents of Dawson Turner's volumes. They may have been discarded from his collection, for nothing is known of their history until they were bought, for deservedly trifling prices, and, at a period subsequent to Cotman's and Mr. Turner's, deaths, mounted along with a certain number of fine authentic drawings by the artist, in two folios.

Upon examination these copies afford evidence of mechanical devices employed to secure exact resemblance to the originals. It is obvious that, in many cases, Cotman's drawing was placed, covered by a blank sheet of paper, against a window pane and traced. In the course of the operation portions of Cotman's black lead adhered to the back of the copy where they still remain. After some years of practice, Mrs. Dawson Turner and her daughters, particularly the eldest, Maria, Lady Hooker, the second, Elizabeth, Lady Palgrave, and the fifth, Harriet, Mrs. Gunn, became capable of producing imitations of deceptive

fidelity. Such copies, for instance, as those by Lady Hooker of Cotman's sepia drawings engraved for "Excursions through Norfolk" might well be mistaken by trained judges for the originals, were not these in existence, many of them in the present collection, to show that certain characteristics of an artist of Cotman's calibre cannot be exactly reproduced even by the most skilful copyist.

The purpose of the Bulwer collection having been to illustrate antiquities, and above all, architectural antiquities, it does not, and could scarcely be expected to contain many drawings of exclusively landscape interest. It cannot, however, be said on this account that it is not fairly representative of Cotman's work during the years (1806—1818) that it covers. For at this time the energies of the artist, as far as they could be withdrawn from the drudgery of teaching, were concentrated upon the production of his architectural publications. The rare and exquisite studies of woodland scenery on the banks of the Greta, glories of the collections of Sir Hickman Bacon and Mr. Lewis Fry, belong to the first lustrum of the century, before Cotman had settled in Norwich; the landscape compositions, possibly the most complete expressions of his later style, to the period coinciding with and following his expedi-

tions to Normandy between 1817 and 1820. Only the seascapes and coast-pieces of his earlier years at Yarmouth after 1812, vied with his architectural studies at this time, and are unrepresented here. This, however, is the less to be regretted in that it is generally agreed that the British school, abounding more than any in architectural painters and draughtsmen of the first rank, produced few to equal and none to surpass Cotman, unless the wide-embracing genius of Turner can be held on a few occasions to have achieved greater perfection.

The principal topographical publications for which Cotman executed drawings in the present collection were "Specimens of the Architectural Antiquities of Norfolk," sixty plates issued originally in ten serial numbers between 1812 and 1818, and published in the latter year in a volume with the title of "A Series of Etchings illustrative of the Architectural Antiquities of Norfolk;" and "Specimens of Norman and Gothic Architecture in the County of Norfolk," fifty plates bearing dates between 1816 and 1818. These are said by Mr. J. L. Roget, whose note on Cotman's engraved work in the catalogue of the Burlington Fine Arts Club's exhibition of drawings by Cotman (1888) is the authoritative source of information on the subject, "to have been circulated among the artist's friends and

patrons without being regularly published," until the whole of his copper-plates of English subjects were reprinted by Bohn in 1838. All these plates were etched by Cotman himself.

He produced, besides, the drawings for ninety-seven plates and two ornamental title-pages for "Excursions through Norfolk," published 1818—1819. These were all engraved on an excessively reduced scale and in a dry and formal style, by various artists, and none of the prints do any justice to the originals. Several of the most attractive of the drawings are in the Bulwer collection, the remainder seem to have been scattered, but a good idea of the series can be gained from the spirited and deceptively accurate copies of most of them, including some, which appear never to have been engraved, made by Lady Hooker for her father's volumes now in the British Museum. Not the least remarkable feature of these drawings is the power of composition and sense of mood in landscape which Cotman brought to bear upon the unprepossessing country mansions that he was called upon to immortalise. It is paying him a very inadequate compliment to say that his touch transported the traditional "views of seats," so abundantly popular at that time, on to a plane which no other draughtsman dreamed of approaching.

Some uncertainty is attached to the dates of the drawings in this series. As will be seen in the following catalogue, the years inscribed on them and the dates in the publication lines of the plates, imply that the engravings must have been executed with rapidity which seems scarcely practicable. Besides, the character of the drawings, although differing profoundly from Cotman's work of ten or even five years earlier, shows very few traces of the pronounced change which came over his style about the time of his first expedition to Normandy in 1817. It seems not unlikely, and the dates on one or two of Lady Hooker's copies encourage the idea, that the drawings, which were certainly in preparation, were most of them actually executed at least two or three years before the publication of the book, and dated at a later time.

The great change of style alluded to somewhat sharply divides Cotman's artistic career. It has sometimes been said, with a certain amount of truth, that the greatest exponent of the tradition of Girtin became in his later days a somewhat halting follower of the ideals of Turner. The critics of the period of what may be very loosely described as the re-discovery of Cotman, in the late seventies and eighties of the last century, may have gone rather too far in



disparaging Cotman's later productions, and thus be partly responsible for the perhaps over-pronounced re-action in their favour which has recently set in. However this may be, the Bulwer collection does not invite decision or compel partisanship on this point, for its contents carry us no further than the close of the earlier period, but they bring conviction that this on its own lines is unsurpassable.

## List of the Drawings and Sketches by John Sell Cotman in the Bulwer Collection arranged in chronological order

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1. Upton Church, Norfolk. The South Porch and Tower.

*Numbered 552 in Cotman's circulating collection.*

About 1805.

Indian ink wash,  $10\frac{1}{8} \times 7\frac{5}{8}$  inches.

2. Tower on the Walls of Norwich, a Farmyard in the foreground.

*Bearing the initial C. and the number 57 in Cotman's circulating collection.*

About 1806-09.

The circulating collection consisted of 600 examples in 1809.

Pencil,  $8\frac{1}{4} \times 10$  inches.

3. Gateway of the Ferry House, Norwich.

*Signed and Numbered 683 in Cotman's circulating collection.*

About 1805-10.

A copy by Lady Palgrave, dated November, 1813, of a water-colour by Cotman founded on this sketch is in the Dawson Turner collection.

Pencil,  $9 \times 11\frac{3}{4}$  inches.

4. Norwich Cathedral. Interior of the Eastern Ambulatory of the Apse, with a painted Mediæval screen crossing the Aisle.

*Signed.*

About 1806-12.

Exhibited at the Norwich Art Circle, 1888, No. 47, and at the Burlington Fine Arts Club, 1888, No. 14.

Water-colours,  $15\frac{3}{4} \times 10\frac{3}{4}$  inches.

5. Norwich Cathedral. Interior of the North Aisle of the Choir looking West, the screen of the Jesus Chapel on the right.

*Signed.*

About 1806-12.

Exhibited at the Norwich Art Circle, 1888, No. 48, and at the Burlington Fine Arts Club, 1888, No. 27.

Water-colours,  $10\frac{3}{4} \times 14$  inches.

6. Norwich Cathedral. Interior of the Jesus Chapel looking West, the Tomb of Sir Thomas Windham in the foreground.

About 1806-12.

Exhibited at the Norwich Art Circle, 1888, No. 58, and at the Burlington Fine Arts Club, 1888, No. 28.

Water-colours,  $10\frac{3}{4} \times 14$  inches.

[Plate I.

7. **Norwich Cathedral. Interior of the East end of the Beauchamp Chapel.**

About 1806-12.

Exhibited at the Norwich Art Circle, 1888, No. 57, and at the Burlington Fine Arts Club, 1888, No. 33.

Water-colours,  $16\frac{3}{4} \times 10\frac{3}{4}$  inches.

8. **Norwich Cathedral. Interior of the Nave, the Eastern Bay on the North side with the tomb of Sir John Hobart.**

About 1806-12.

Water-colours,  $13 \times 8\frac{1}{2}$  inches.

9. **Norwich Cathedral. Interior of the North Aisle of the Choir with the Tomb of Prior Bozoum.**

About 1806-12.

Exhibited at the Norwich Art Circle, 1888, No. 20, and at the Burlington Fine Arts Club, 1888, No. 29.

Water-colours,  $14 \times 10\frac{1}{2}$  inches.

[Plate II.]

10. **Norwich Cathedral. Norman Screen dividing the North Ambulatory of the Apse from the Choir.**

About 1806-12.

Pencil and Indian ink wash,  $15\frac{1}{4} \times 10\frac{1}{2}$  inches.

11. Window in the part of the Choir of the ancient Church of the Grey Friars between the Dutch Church and St. Andrew's Hall, Norwich.

1807.

Exhibited at the Norwich Society of Artists, 1807, at the Norwich Art Circle, 1888, No. 11, and at the Burlington Fine Arts Club, 1888, No. 35.

A contemporary copy by Lady Palgrave is in the Dawson Turner collection; another was in the Cotman Exhibition at the Tate Gallery, 1922.

Water-colours,  $13\frac{1}{4} \times 9$  inches.

[Plate III.]

12. The Porch and Belfry of Thurgarton Church, Norfolk.

*Signed and dated '08.*

Sketch for the undated etching; see also No. 32.

Pencil,  $11\frac{1}{2} \times 9\frac{1}{4}$  inches.

13. South Burlingham Church, Norfolk. The Tower from the North.

*Numbered 517 in Cotman's circulating collection.*

Before 1809. (See note to No. 2.)

A copy by Lady Palgrave, dated April, 1813, is in the Dawson Turner collection.

Pencil,  $10 \times 8$  inches.

14. Cranworth Church, Norfolk. The Porch and Spire from the North-east.

*Numbered 556 in Cotman's circulating collection.*

Before 1809. (See Note to No. 2.)

Sketch for the following two drawings.

Pencil,  $10\frac{3}{4} \times 7\frac{3}{4}$  inches.

15. Cranworth Church, Norfolk. The Porch and Spire from the North-east.

*Numbered 2049 in Cotman's circulating collection.*

About 1810.

Finished study from the preceding sketch.

A copy by Mrs. Turner, dated 1813, is in the Dawson Turner collection.

Indian ink wash,  $10\frac{1}{2} \times 6\frac{1}{2}$  inches.

16. Cranworth Church, Norfolk. The Porch and Spire from the North-east.

About 1810.

Coloured version of the same subject as the two last.

Water-colours,  $10\frac{1}{2} \times 7\frac{1}{4}$  inches.

17. Beechamwell Church, Norfolk, from the South-west.

About 1810.

A copy by Mrs. Turner, dated March, 1810, is in the Dawson Turner collection.

Etched by Cotman in 1817.

Indian ink wash,  $10 \times 7\frac{1}{2}$  inches.

[Plate IV.]

18. Scoulton Church, Norfolk, from the West.

About 1810.

A copy by Mrs. Turner, dated February, 1813, is in the Dawson Turner collection.

Indian ink wash,  $10\frac{1}{4} \times 8$  inches.

19. East End of Upton Church, Norfolk.

*Signed and numbered 630 in Cotman's circulating collection.*

About 1810.

Etched by Cotman in 1817.

Indian ink wash,  $10\frac{1}{4} \times 7\frac{3}{4}$  inches.

20. South Burlingham Church, Norfolk, from the South-east.

*Signed and Numbered 631 in Cotman's circulating collection.*

About 1810.

Pencil,  $7\frac{3}{4} \times 10\frac{1}{4}$  inches.

21. Walsingham Priory, Norfolk. Ruins of the East End of the Church.

*Signed.*

About 1810-12.

Water-colours,  $18\frac{3}{4} \times 11\frac{1}{2}$  inches.

[Plate V.

22. Walsingham Priory, Norfolk. Interior of the Ruins of the Refectory.

*Signed.*

About 1810-12.

Exhibited at the Norwich Art Circle, 1888, No. 27, and at the Burlington Fine Arts Club, 1888, No. 23.

Water-colours,  $16 \times 11\frac{1}{2}$  inches.

[Plate VI.

23. East Barsham Hall.

*Signed.*

About 1810-12.

From much the same point of view as the subject etched by Cotman in 1813.

Water-colours,  $16\frac{3}{4} \times 11\frac{1}{4}$  inches.

[Plate VII.

24. Part of the Ruins of East Barsham Hall, Norfolk.

*Signed and Numbered 2064 in Cotman's circulating collection.*

About 1810-12.

Sketch for the etching published in 1817.

Pencil,  $12\frac{1}{2} \times 9$  inches.



25. View of a Garden House on the Banks of the River Yare.

*Signed and Numbered 824 in Cotman's circulating collection.*

About 1810-12.

Etched by Cotman as the title-page of his "Liber Studiorum."

Water-colours,  $11\frac{3}{4} \times 8\frac{3}{4}$  inches.

26. The North - West Tower, Yarmouth, Norfolk.

*Dated June 17, '11, and Numbered 17.*

Sketch for the etching dated 1818.

Pencil,  $12 \times 8\frac{3}{4}$  inches.

27. Font in Binham Priory Church, Norfolk.

*Dated July 17, '11.*

Pencil,  $11\frac{1}{2} \times 8\frac{1}{2}$  inches.

28. North-West View of Binham Priory, Norfolk.

*Signed and Inscribed "Sketched July 17, 1815. Drawn 1816."*

Sketch for the undated etching.

Pencil,  $7\frac{1}{4} \times 10\frac{3}{4}$  inches.

[Plate VIII.]

29. Part of the West Front of Stiffkey Hall,  
Norfolk.

*Dated July 18, '11.*

Sketch for the etching dated 1817.

Pencil, 10 × 7 inches.

30. Exterior of the Ruins of Yarmouth Priory,  
Norfolk.

*Dated Aug. 2nd, '11.*

Pencil,  $8\frac{1}{2} \times 11\frac{1}{4}$  inches.

31. Interior of the Ruins of Yarmouth Priory,  
Norfolk.

*Dated Aug<sup>st</sup> 2, '11.*

Pencil,  $8\frac{3}{4} \times 11\frac{1}{2}$  inches.

32. The Porch and Belfry, Thurgarton Church,  
Norfolk.

*Dated Aug<sup>st</sup> 17. '11, and Numbered 43; see also  
No. 12.*

Pencil,  $11\frac{1}{4} \times 9$  inches.

33. West Doorway, Barton St. Mary Church,  
Norfolk, with notes of details.

*Dated Sept 11, '11, and Numbered 14.*

Sketch for the undated etching.

Pencil,  $11\frac{1}{2} \times 9$  inches.

34. Interior of the Chapel of Our Lady on the Mount, King's Lynn, Norfolk.  
About 1811.  
Sketch for the undated etching.  
Pencil,  $11\frac{1}{2} \times 9$  inches.
35. Font in Rollesby Church, Norfolk.  
About 1811.  
Pencil,  $5\frac{3}{4} \times 6\frac{1}{4}$  inches.
36. Pentney Abbey Gatehouse.  
About 1811.  
Sketch for the undated etching.  
Pencil,  $7\frac{1}{4} \times 11\frac{1}{4}$  inches
37. Doorway of St. Mary's Church, Long Stratton, Norfolk. A sketch of the distant effect in the corner of the sheet.  
About 1811.  
Pencil,  $12\frac{1}{4} \times 9$  inches.
38. Ruined Norman doorway at Mintlyn, Norfolk.  
*Numbered 46.*  
About 1811.  
Sketch for the following water-colour, and for the undated etching.  
Pencil,  $12\frac{1}{2} \times 8\frac{1}{2}$  inches.

39. Ruined Norman doorway at Mintlyn, Norfolk.

*Signed and Numbered 1268 in Cotman's circulating collection.*

About 1810-15.

Sketch for the undated etching.

Water-colours,  $10\frac{3}{4} \times 8\frac{1}{2}$  inches.

40. Norman doorway, Tottenhill Church, Norfolk.

About 1810-15.

Sketch for the undated etching.

Water-colours,  $11\frac{1}{2} \times 8\frac{3}{4}$  inches.

41. Norman doorway, Kirby Cane Church, Norfolk.

*Signed.*

About 1810-15.

Water-colours,  $9\frac{1}{2} \times 7\frac{1}{2}$  inches.

42. Thuxton Church, Norfolk, from the North-West.

About 1810-15.

Exhibited at the Norwich Art Circle, 1888, No. 135, and at the Burlington Fine Arts Club, 1888, No. 95.

Pencil,  $7\frac{3}{4} \times 10\frac{1}{2}$  inches.

43. The Clere Monument, Blickling Church, Norfolk.

About 1810-15.

Exhibited at the Norwich Art Circle, 1888, No. 56, and at the Burlington Fine Arts Club, 1888, No. 21.

Water-colours,  $11 \times 17\frac{1}{2}$  inches.

44. Rollesby Church, Norfolk. From the South-East.

*Dated* 1813.

A copy by Mrs. Turner, dated April 23, 1813, is in the Dawson Turner collection.

Indian ink wash,  $7\frac{1}{2} \times 10\frac{1}{2}$  inches.

45. Chedgrave Church, Norfolk, from the South-East.

*Signed and Numbered* 1967 in Cotman's circulating collection.

About 1813.

A copy by Lady Palgrave, dated May, 1813, is in the Dawson Turner collection.

Engraved by J. Greig for "Excursions through Norfolk," published 1 April, 1819.

Pencil,  $8 \times 10\frac{1}{4}$  inches.

[Plate IX.]

46. The Font, Aylsham Church, Norfolk.

Before 1814.

A copy by Lady Palgrave, dated February, 1814, is in the Dawson Turner collection.

Water-colours,  $7\frac{1}{2} \times 6$  inches.

47. Mediaeval Relief of the Descent from the Cross built into the Wall of a House at Walsingham, Norfolk.

*Dated July 2nd, 1814 (? 1815, see Nos. 56, 72 and 73).*

Sketch for the undated etching.

Pencil,  $6\frac{1}{2} \times 4\frac{3}{4}$  inches.

48. Cromer Church, from the East.

About 1814.

A copy by Mrs. Turner, dated 7 December, 1814, is in the Dawson Turner collection.

Pencil and Indian ink wash,  $11\frac{3}{4} \times 8\frac{1}{2}$  inches.

49. West Door, St. Nicholas' Church, King's Lynn, Norfolk.

About 1814.

A copy by Mrs. Turner, dated 1814, is in the Dawson Turner collection.

Pencil and Indian ink wash,  $12 \times 8$  inches.

50. Gateway of Castle Rising Castle, Norfolk, from the Court.

*Signed and Numbered 1274 in Cotman's circulating collection.*

About 1814.

A copy by Lady Palgrave, dated 1814, is in the Dawson Turner Collection.

Pencil and sepia wash,  $7 \times 11$  inches.













PLATE IV





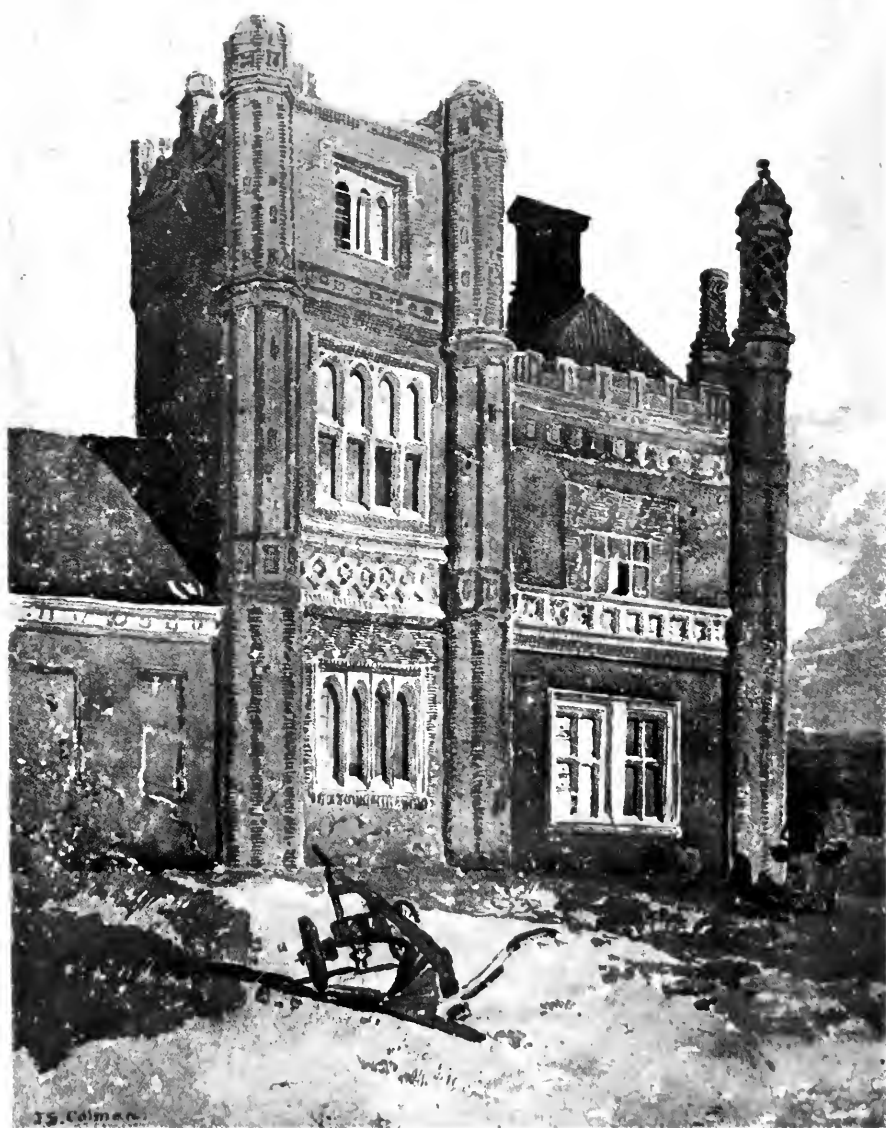














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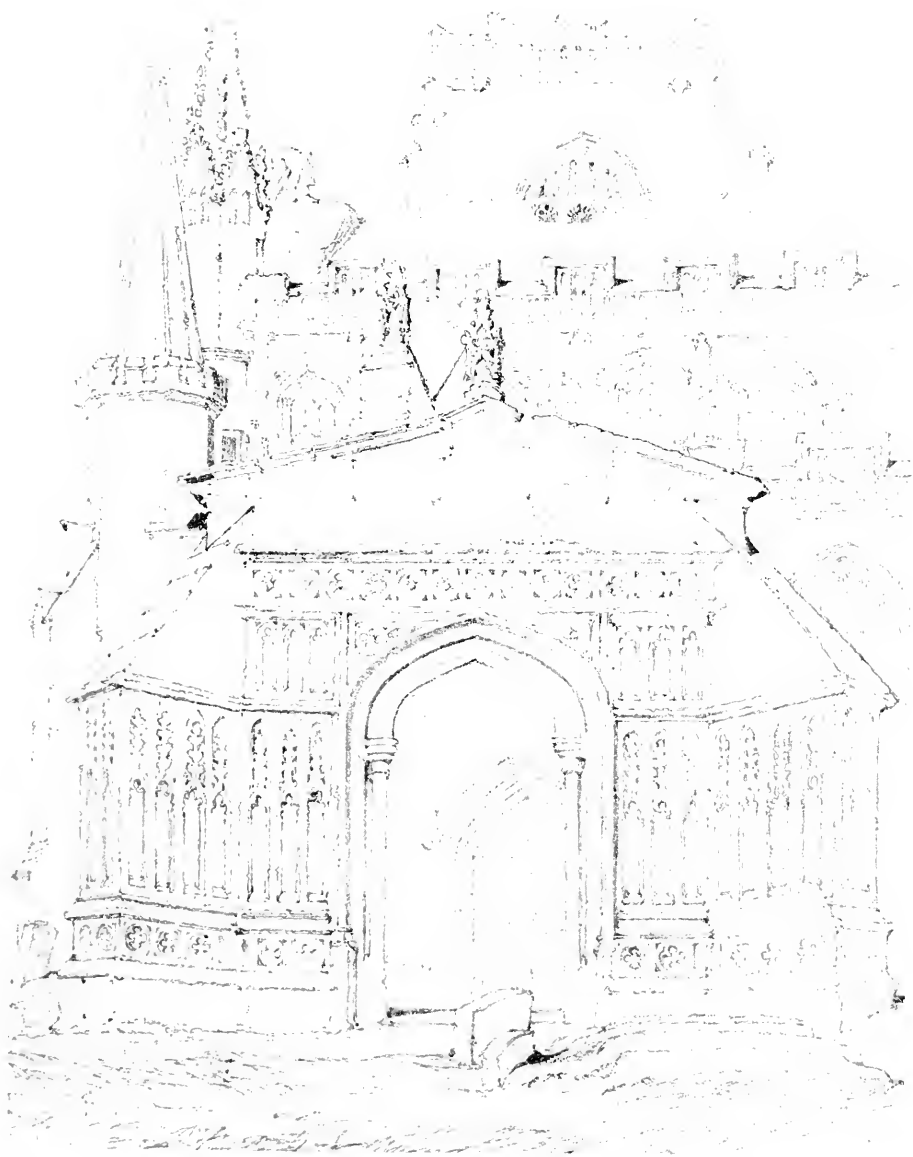






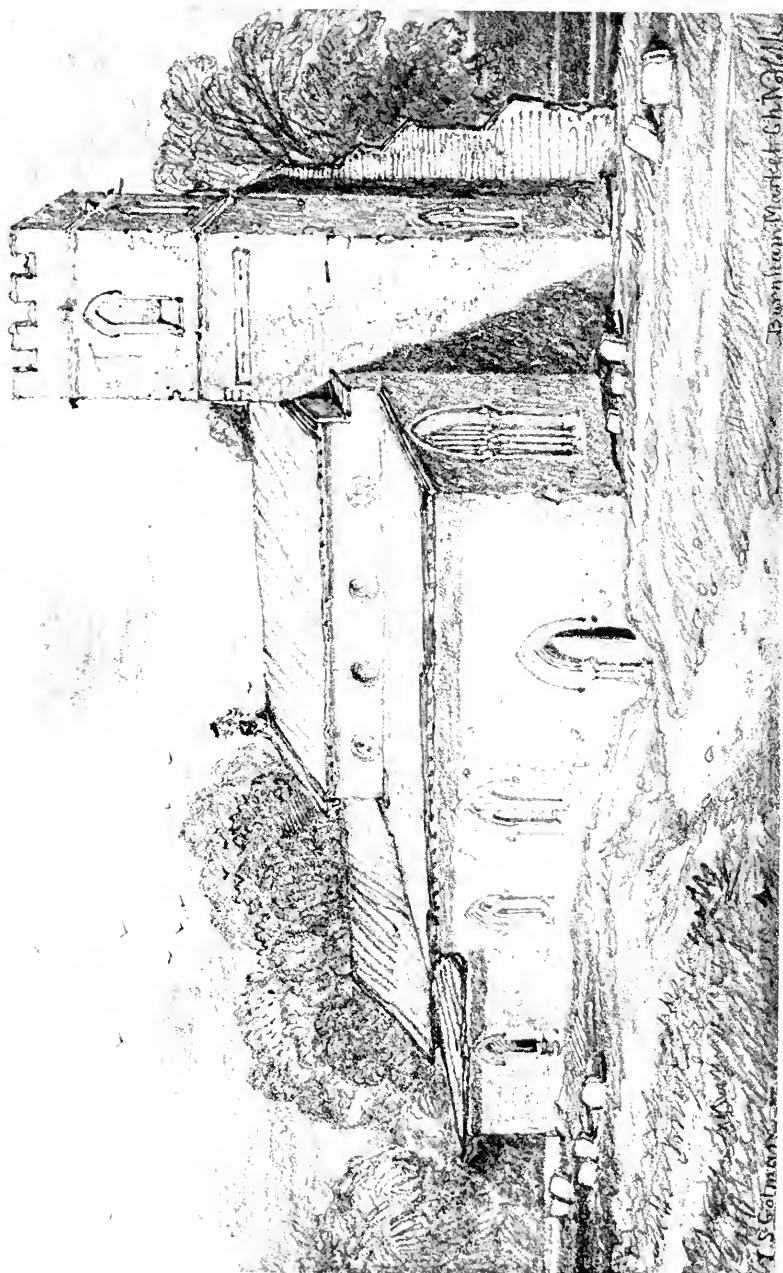


PLATE XI





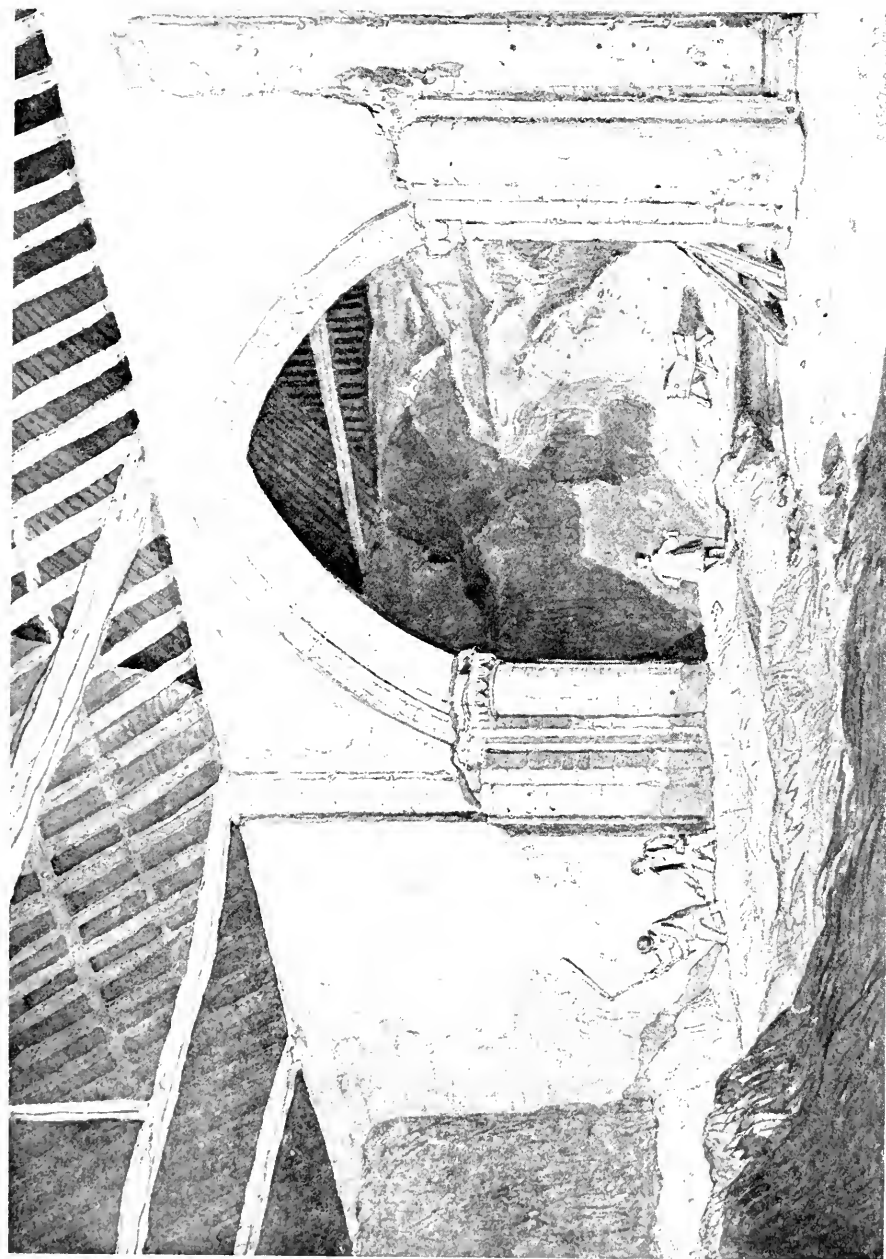
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51. Old gabled house on the South Dunes,  
Yarmouth

*Numbered 23.*

About 1815.

A copy by Miss Mary Ann Turner, dated July, 1815, is in the Dawson Turner collection.

Pencil,  $7\frac{1}{2} \times 11\frac{1}{4}$  inches.

52. A Fifteenth-Century Tomb in Yarmouth  
Church, Norfolk.

About 1815-17.

*Inscribed "J. Cotman sends this to Mr. Turner,"*  
i.e., Dawson Turner of Yarmouth (1775-1858),  
Cotman's great friend and patron.

Pencil and sepia wash,  $8 \times 9\frac{3}{4}$  inches.

53. South Porch, Great Massingham Church,  
Norfolk.

About 1815-17.

Sketch for the etching, dated 1817.

Pencil and sepia wash,  $9 \times 8\frac{1}{2}$  inches.

54. Repps Church, Norfolk, from the South-  
West.

About 1815-17.

Pencil and sepia wash,  $11\frac{1}{4} \times 8\frac{1}{4}$  inches.

55. Leaden Font in Great Plumstead Church, Norfolk.

*Dated Febr'y 27, 1815.*

Sketch for the etching dated 1817.

Pencil,  $6 \times 4\frac{3}{4}$  inches.

56. Mediæval Sculpture of an Angel in the West Wall of Walsingham Church, Norfolk.

*Signed and dated July 2nd, 1815.*

Sketch for the etching dated 1817.

Pencil washed with sepia,  $7\frac{3}{4} \times 5\frac{1}{2}$  inches.

57. Mediæval recumbent Effigy of a Priest set upright against the South Wall of Wood-Dalling Church, Norfolk.

*Signed and dated 2nd July 1815 (? 1814).*

Pencil and sepia wash,  $8 \times 4$  inches.

58. Burnham Ulph Church, Norfolk, from the South-West.

*Dated July 5, 1815.*

Pencil,  $6\frac{1}{2} \times 10$  inches.

59. Hunstanton Church, Norfolk, from the South-East.

*Signed and dated* 1815.

Pencil,  $6\frac{1}{2} \times 10\frac{1}{4}$  inches.

60. East End of Hunstanton Church, Norfolk.

*Signed and dated* 1815.

Sketch for the undated etching.

Pencil,  $9\frac{1}{2} \times 7\frac{3}{4}$  inches.

61. South Side of the Altar-tomb of Sir Roger L'Estrange, Knight, in Hunstanton Church, Norfolk.

1815.

Sketch for the etching dated 1817.

Pencil,  $5\frac{1}{4} \times 9\frac{1}{2}$  inches.

62. North Side and ends of the Altar-tomb of Sir Roger L'Estrange, Knight, in Hunstanton Church, Norfolk.

*Signed and dated* 1816. *Sketched July 7, 1815*

Sketch for the etching dated 1817.

Pencil,  $8\frac{1}{2} \times 8\frac{1}{4}$  inches.

63. Narford Church, Norfolk, from the South East.

*Signed and dated Aug 3rd, 1815, and Numbered 1966 in Cotman's circulating collection.*

Pencil,  $6\frac{3}{4} \times 9\frac{3}{4}$  inches.

64. Font in Narford Church, Norfolk.

*Signed and dated Aug<sup>t</sup> 4th, 1815.*

Pencil,  $6 \times 4\frac{1}{2}$  inches.

65. Framlingham Pigot Church, Norfolk, from the South-East, rain falling.

*Signed and dated Aug<sup>t</sup> 10th, 1815, and Numbered 1973 in Cotman's circulating collection.*

Pencil,  $7\frac{1}{4} \times 10\frac{1}{4}$  inches.

66. Distant View of Heacham Church, Norfolk, from the North.

*Signed and dated 1815.*

Pencil,  $6\frac{3}{4} \times 10\frac{3}{4}$  inches.

[Plate X.

67. Morton Church, Norfolk, from the South-West.  
*Signed and dated 1815.*  
Pencil,  $6\frac{1}{2} \times 10$  inches.
68. Castor Saint Edmund's Church, Norfolk, from the North-West.  
*Signed and dated 1815, and Numbered 1968 in Cotman's circulating collection.*  
Pencil,  $5\frac{1}{2} \times 9\frac{1}{4}$  inches.
69. Melton Constable Church, Norfolk, from the South-East.  
*Signed.*  
1815.  
A copy by Lady Palgrave, dated October, 1815, is in the Dawson Turner collection.  
Pencil,  $6\frac{1}{4} \times 9\frac{1}{2}$  inches.
70. Sculthorpe Church, Norfolk, from the South-East.  
*Signed and Numbered 1976 in Cotman's circulating collection.*  
1815.  
A copy by Lady Palgrave, dated October, 1815, is in the Dawson Turner collection.  
Pencil,  $6 \times 9\frac{1}{4}$  inches.

71. Stanhoe Church, Norfolk, from the North-West.

*Signed and Numbered 2047 in Cotman's circulating collection.*

About 1815.

Pencil,  $6\frac{1}{2} \times 9\frac{3}{4}$  inches.

72. Mural monument to Edward Fotherbie in Walsingham Church, Norfolk.

*Signed and dated 1815.*

Engraved by E. Roberts for "Excursions through Norfolk," published February 1, 1818.

Pencil,  $7 \times 5\frac{1}{2}$  inches.

73. Mural monument to Robert Anguish in Walsingham Church, Norfolk.

*Signed and dated 1815.*

Sketch for the etching dated 1817.

Pencil and Indian ink wash,  $8\frac{3}{4} \times 5\frac{3}{4}$  inches.

74. Font in Heigham Church, Norwich.

*Dated 1815.*

Pencil,  $6\frac{1}{2} \times 5$  inches.



75. A carved chest in Dersingham Church, Norfolk.

About 1815.

A copy by Lady Palgrave, dated 1815, is in the Dawson Turner collection.

Pencil and ochre wash,  $7\frac{1}{2} \times 14$  inches.

76. Font in Dersingham Church, Norfolk.

*Signed.*

About 1815.

A copy by Lady Palgrave, dated 1815, is in the Dawson Turner collection.

Pencil with Indian ink and sepia wash.

Arched top,  $6\frac{1}{4} \times 5$  inches.

77. Font in Dersingham Church, Norfolk.

About 1815.

Pencil,  $4\frac{3}{4} \times 7$  inches.

78. Font in Honing Church, Norfolk.

*Signed.*

About 1815.

Pencil,  $5\frac{1}{4} \times 4$  inches.

79. Font in St. Lawrence's Church, Norwich.

*Numbered 14.*

About 1815.

Pencil,  $6\frac{1}{4} \times 5$  inches.

80. Font in St. Peter's Church, Southgate, Norwich.

*Signed.*

About 1815.

Pencil,  $6\frac{1}{4} \times 4\frac{3}{4}$  inches.

81. Ancient Alms Box in Walsingham Church, Norfolk.

*Signed.*

About 1815.

Pencil,  $6\frac{3}{4} \times 4$  inches.

82. Mediæval Sculpture representing a Pulpit in Great Massingham Church, Norfolk.

About 1815.

Pencil and sepia wash,  $7 \times 4$  inches.

83. Round arched window in Burnham Ulph Church, Norfolk.

*Signed.*

About 1815.

Pencil,  $5\frac{3}{4} \times 3\frac{1}{4}$  inches.

84. Four sides of the Font in Sculthorpe Church, Norfolk.

*Signed.*

Before 1816.

Sketch for the etching dated 1817.

A copy by Miss Mary Ann Turner, dated January 1816, is in the Dawson Turner collection.

Pencil,  $4\frac{1}{4} \times 7$  inches.

85. An entrance to the Music House, King's Street, Norwich.

*Signed and dated 1816, and Numbered 1975 in Cotman's circulating collection.*

Sketch for the undated etching.

Indian ink wash,  $9\frac{3}{4} \times 6\frac{1}{2}$  inches.

86. South Porch of East Dereham Church, Norfolk.

*Signed and dated. 1816.*

Sketch for the etching dated 1818.

Pencil,  $10\frac{3}{4} \times 9$  inches.

87. South Porch of Terrington Saint Clement's Church, Norfolk.

About 1816.

Sketch for the etching dated 1817.

Pencil,  $13\frac{1}{4} \times 10$  inches.

[Plate XI.

88. Interior of the East End of the Chancel of Castle Rising Church, Norfolk.

*Signed.*

About 1816.

Sketch for the undated etching.

Pencil,  $12 \times 9\frac{1}{4}$  inches.

89. Great Snoring Church, Norfolk, from the South-East.

*Signed and dated 1816, sketched 1815.*

Pencil,  $6 \times 9\frac{1}{4}$  inches.

90. West Lynn Church, Norfolk, from the North-East.

*Signed and dated 1816.*

Pencil,  $8\frac{1}{2} \times 12\frac{1}{2}$  inches.

91. Hales Church, Norfolk, from the South-East.

*Signed and dated* 1816.

Sketch for the etching dated 1817.

Pencil,  $6\frac{1}{2} \times 9\frac{3}{4}$  inches.

92. Aylmerton Church, Norfolk, from the South-West.

*Signed and dated* 1816.

Pencil,  $7\frac{1}{2} \times 10\frac{1}{2}$  inches.

93. Hautbois Church, Norfolk, from the South.

*Numbered 632 in Cotman's circulating collection.*

About 1816.

Pencil,  $8 \times 10\frac{1}{4}$  inches.

94. Burnham Market Church, Norfolk, from the North.

*Signed and Numbered 2030 in Cotman's circulating collection.*

About 1816.

Pencil,  $6\frac{1}{2} \times 9\frac{1}{2}$  inches.

[Plate XII.]

95. Skeyton Church, Norfolk, from the South-West.

About 1816.

Pencil,  $8\frac{1}{2} \times 11\frac{1}{4}$  inches.

96. Brampton Church, Norfolk, from the South-East.

About 1816.

Pencil,  $8\frac{1}{4} \times 11\frac{1}{2}$  inches.

97. Felbrigg Church, Norfolk, from the South-East.

Unfinished.

About 1816.

Pencil,  $9 \times 12\frac{3}{4}$  inches.

98. Interior of the Chancel of Emneth Church, Norfolk.

*Signed and dated* 1816.

Sketch for the undated etching.

Pencil,  $10\frac{1}{4} \times 7\frac{3}{4}$  inches.

99. Exterior of the East End of Emneth Church, Norfolk.

*Signed.*

1816.

Sketch for the undated etching.

Pencil,  $7 \times 10$  inches.

100. Gatehouse of Beaupré Hall, Upwell, Norfolk.

*Signed and dated* 1816.

Sketch for the undated etching.

Pencil,  $9\frac{1}{4} \times 7\frac{1}{2}$  inches.

101. Upwell Rectory, Norfolk.

*Signed and dated* 1816.

Sketch for the undated etching.

Pencil,  $10 \times 8$  inches.

[Plate XIII.]

102. Upwell Rectory, Norfolk, from the Churchyard.

*Signed.*

1816.

Sketch for the undated etching.

Pencil,  $6\frac{3}{4} \times 11\frac{3}{4}$  inches.

103. Upwell Church, Norfolk, the West End and Tower.

*Signed and dated* 1816.

Sketch for the undated etching.

Pencil,  $11\frac{1}{2} \times 8\frac{1}{4}$  inches.

104. Sedilia and Piscina in Upwell Church, Norfolk.

*Signed and dated* 1816.

Pencil,  $6\frac{1}{2} \times 9\frac{1}{2}$  inches.

105. Doorway, Martham Church, Norfolk.

*Signed and dated* 1816.

Pencil,  $8\frac{3}{4} \times 6\frac{3}{4}$  inches.

106. Melton Constable, Norfolk, the Seat of Sir Jacob Astley, Bart.

*Signed and dated* 181(6?).

Engraved by J. Webb for "Excursions through Norfolk," published March 1, 1819.

A copy by Lady Hooker, dated 1816, is in the Dawson Turner collection.

Pencil and sepia wash,  $6 \times 10\frac{1}{4}$  inches.



107. Altar-tomb with brasses of the Spelman Family in Narburgh Church, Norfolk.

About 1816.

A copy by Lady Palgrave, dated April, 1816, is in the Dawson Turner collection.

Pencil,  $7\frac{3}{4} \times 6\frac{1}{2}$  inches.

108. Screen in Edingthorpe Church, Norfolk.

*Signed and dated* 1816.

Sketch for the undated etching.

Pencil outline,  $6\frac{3}{4} \times 9\frac{1}{4}$  inches.

109. Screen in Fakenham Church, Norfolk.

*Signed.*

About 1816-17.

Sketch for the etching dated 1818.

Pencil outline,  $6\frac{1}{4} \times 9\frac{1}{4}$  inches.

110. Screen in St. Paul's Church, Norwich.

*Signed.*

About 1816-17.

Sketch for the etching dated 1817.

Pencil outline,  $6\frac{3}{4} \times 9\frac{3}{4}$  inches.

111. Screen in Acle Church, Norfolk.

*Signed.*

About 1816-17.

Sketch for the undated etching.

Pencil outline,  $10 \times 8$  inches.

112. Screen in Worsted Church, Norfolk.

*Signed and dated 1817.*

Pencil outline,  $7\frac{3}{4} \times 10$  inches.

113. Felmingham Church, Norfolk, from the North-West.

*Signed and dated 1817.*

Exhibited at the Norwich Art Circle, 1888, No. 79.

Pencil and sepia wash,  $9 \times 7\frac{1}{4}$  inches.

114. Dilham Church, Norfolk, from the South-East.

*Signed and dated 1817, and Numbered 1979 in Cotman's circulating collection.*

Pencil,  $6\frac{3}{4} \times 9\frac{3}{4}$  inches.

115. Knapton Church, Norfolk, from the North-East.

*Signed and dated 1817.*

Pencil,  $6\frac{1}{4} \times 9\frac{3}{4}$  inches.

116. Harpley Church, Norfolk, from the South-East.

*Signed and dated 1817, and Numbered 1982 in Cotman's circulating collection.*

Pencil,  $5\frac{1}{2} \times 9\frac{1}{2}$  inches.

117. Harpley Church, Norfolk, from the South-East.

*Signed and dated 1817, and Numbered 1971 in Cotman's circulating collection.*

Pencil,  $7 \times 10$  inches.

118. Honing Church, Norfolk, from the South-East.

*Signed and dated 1817.*

Pencil,  $6\frac{3}{4} \times 9\frac{3}{4}$  inches.

119. Little Massingham Church, Norfolk, from the South-East.

*Signed and dated* 1817.

Pencil,  $7\frac{1}{2} \times 10\frac{1}{2}$  inches.

120. West Door, St. Michael's Coslany Church, Norwich.

*Signed and dated* 1817.

Sketch for the undated etching.

Pencil,  $9\frac{1}{2} \times 7$  inches.

121. Doorway inside Wells Church, Norfolk.

*Signed and dated* 1817.

Pencil and sepia wash,  $8\frac{1}{2} \times 6\frac{1}{4}$  inches.

122. North Doorway, Buckenham Ferry Church, Norfolk.

*Signed and dated* 1817.

Pencil and sepia wash,  $8\frac{3}{4} \times 7$  inches.

123. West Door, Wells Church, Norfolk.  
*Signed and Numbered 2040 in Cotman's circulating collection.*  
About 1817.  
Pencil,  $9 \times 7$  inches.
124. Font and Doorway in Edingthorpe Church, Norfolk.  
*Signed and dated 1817, and Numbered 1731 in Cotman's circulating collection.*  
Exhibited at the Norwich Art Circle, 1888, No. 124.  
Pencil with sepia and light red wash,  $7\frac{3}{4} \times 6$  inches.
125. Font in Heckingham Church, Norfolk.  
*Signed and dated 1817, and Numbered 1722 in Cotman's circulating collection.*  
Exhibited at the Norwich Art Circle, 1888, No. 118.  
Pencil with sepia and light red wash,  $9 \times 6\frac{1}{2}$  inches.
126. Font in Knapton, Church, Norfolk.  
*Signed and dated 1817.*  
Pencil,  $4\frac{3}{4} \times 5\frac{1}{4}$  inches.

127. Font in Caistor Church, Norfolk,  
About 1817.  
Pencil and Indian ink wash,  $5\frac{1}{2} \times 6\frac{1}{4}$  inches.
128. Font in St. Saviour's Church, Norwich.  
About 1817.  
Sketch for the etching dated 1817.  
Pencil,  $7\frac{1}{2} \times 6\frac{1}{2}$  inches.
129. Font in Upton Church, Norfolk.  
*Signed.*  
About 1817.  
Pencil,  $8\frac{3}{4} \times 7\frac{3}{4}$  inches.
130. Font in Langley Church, Norfolk.  
*Signed.*  
About 1817.  
Pencil,  $7 \times 5\frac{1}{4}$  inches.

131. Font in Stalham Church, Norfolk, with sketches of two of the carved panels below.

About 1817.

Pencil,  $10\frac{1}{4} \times 8$  inches.

132. Font in Walsoken Church, Norfolk.

*Signed and Numbered 42.*

About 1817.

Sketch for the etching dated 1817.

Pencil,  $7 \times 5\frac{1}{2}$  inches.

133. Four sides of the Font in Fincham Church, Norfolk.

About 1817.

Sketch for the etching dated 1817.

Pencil,  $8 \times 11$  inches.

134. Piscina in Outwell Church, Norfolk.

*Signed and dated 1817, and Numbered 1709 in Cotman's circulating collection.*

Pencil and sepia wash,  $8\frac{1}{2} \times 6\frac{1}{4}$  inches.

135. Interior of a Fifteenth-century panelled room in a house in Saint Giles', Norwich.  
About 1817-18.  
Pencil and sepia wash,  $6\frac{1}{4} \times 11$  inches.
136. West Window of Heacham Church, Norfolk.  
*Signed and dated* 1818.  
Pencil and sepia wash,  $9\frac{1}{4} \times 6\frac{3}{4}$  inches.
137. West Window of Snettisham Church, Norfolk.  
*Signed and dated* 1818.  
Pencil and sepia wash,  $8\frac{1}{4} \times 6$  inches.
138. Distant View of Thetford, Norfolk, from the North-West.  
*Signed and dated* 1818.  
Engraved by E. Roberts for "Excursions through Norfolk," published April 1, 1818.  
Exhibited at the Norwich Art Circle, 1888, No. 107, and at the Burlington Fine Arts Club, 1888, No. 92.  
Pencil and sepia wash,  $6\frac{1}{2} \times 10\frac{1}{4}$  inches.



139. Ruined Pier of the Crossing of Thetford Abbey Church, Norfolk.

*Signed and dated 1818.*

Engraved by J. Greig for "Excursions through Norfolk," published April 1, 1818.

Exhibited at the Norwich Art Circle, 1888, No. 66.

Pencil and sepia wash,  $11\frac{1}{4} \times 8$  inches.

140. The Danes' Mount, Thetford, Norfolk.

*Signed and dated 1818.*

Engraved by T. Webb for "Excursions through Norfolk," published September 1, 1818.

Exhibited at the Norwich Art Circle, 1888, No. 101, and at the Burlington Fine Arts Club, 1888, No. 91.

Pencil and sepia wash,  $6\frac{1}{2} \times 10\frac{1}{2}$  inches.

141. Porch of the Free School, Thetford, Suffolk.

*Signed and dated 1818.*

Exhibited at the Norwich Art Circle, 1888, No. 71, and at the Burlington Fine Arts Club, 1888, No. 90.

Pencil and sepia wash,  $10 \times 7\frac{1}{2}$  inches.

142. Ruins behind the Free School, Thetford,  
Suffolk.

*Signed and dated 1818.*

Exhibited at the Norwich Art Circle, 1888,  
No. 69, and at the Burlington Fine Arts Club,  
1888, No. 96.

Pencil and sepia wash,  $7 \times 11$  inches.

143. Interior of Part of the Nunnery, Thetford,  
Suffolk.

*Signed and dated 1818.*

Exhibited at the Norwich Art Circle, 1888,  
No. 113.

Pencil and sepia wash,  $8 \times 11$  inches.

144. Interior of a Barn, Part of the Nunnery,  
at Thetford, Suffolk.

*Signed and dated 1818.*

Exhibited at the Norwich Art Circle, 1888,  
No. 77.

Pencil and sepia wash,  $8 \times 11\frac{1}{2}$  inches.

[Plate XIV.]

145. Ruins of the Abbey, Thetford, Norfolk.  
In the margin a sketch of "a capital  
opposed to the one represented in the  
Drawing."

*Signed and dated* 1818.

Exhibited at the Norwich Art Circle, 1888,  
No. 81.

Pencil and sepia wash,  $9\frac{3}{4} \times 6\frac{3}{4}$  inches.

146. An Arch in the Abbey at Thetford,  
Norfolk.

*Signed and dated* 1818.

Exhibited at the Norwich Art Circle, 1888,  
No. 84.

Pencil and sepia wash,  $9\frac{3}{4} \times 7\frac{1}{4}$  inches.

147. Norman Doorway converted into a Win-  
dow, on the North side of Saint Mary's  
Church, Thetford, Suffolk.

*Signed and dated* 1818.

Exhibited at the Norwich Art Circle, 1888,  
No. 65.

Pencil and sepia wash,  $8\frac{1}{4} \times 7$  inches.

148. Kimberley Hall, Norfolk, the Seat of the Right Honble. Lord Wodehouse.

*Signed and dated* 1818.

Engraved by J. Greig for "Excursions through Norfolk," published June 1, 1818.

Pencil and sepia wash,  $7\frac{1}{2} \times 11\frac{1}{4}$  inches.

[Plate XV.]

149. Sherringham Hall, Norfolk, the Seat of Abbot Upcher, Esq.

*Signed and dated* 1818.

Engraved by W. Wallis for "Excursions through Norfolk," published June 1, 1818.

Pencil and sepia wash,  $7 \times 10\frac{1}{2}$  inches.

150. Entrance to the Galilee of Cromer Church, Norfolk.

*Signed and dated* 1818.

Engraved by W. Deeble for "Excursions through Norfolk," published July 1, 1818.

Pencil and sepia wash,  $10\frac{1}{2} \times 8\frac{1}{2}$  inches.

151. South View of Blickling Hall, Norfolk, the Seat of the Right Honble. Lord Suffield.

*Signed and dated* 181(8?).

Engraved by J. Webb for "Excursions through Norfolk," published July 1, 1818.

Exhibited at the Norwich Art Circle, 1888, No. 153.

Pencil and sepia wash,  $9 \times 13\frac{1}{2}$  inches.

152. Cawston Church, Norfolk, from the South-East.

*Signed and dated* 1818.

Engraved by J. Greig for "Excursions through Norfolk," published September 1, 1818.

Pencil and sepia wash,  $7 \times 9$  inches.

153. Wolterton Hall, Norfolk, the Seat of the Earl of Orford.

*Signed and dated* 1818.

Engraved by J. Bishop for "Excursions through Norfolk," published December 1, 1818.

Exhibited at the Norwich Art Circle, 1888, No. 95, and at the Burlington Fine Arts Club, 1888, No. 97.

Pencil and sepia wash,  $7\frac{1}{4} \times 11\frac{1}{4}$  inches.

154. Langley Hall, Norfolk, the Seat of Sir Thomas Beauchamp Proctor, Bart.

*Signed.*

About 1818.

Engraved by J. Hawkesworth for "Excursions through Norfolk," published December 1, 1818.

Pencil and sepia wash,  $6\frac{1}{4} \times 11\frac{1}{2}$  inches.

155. Distant View of the Remains of Castle Acre Castle, Norfolk.

*Signed and dated* 1818.

Engraved by J. Webb for "Excursions through Norfolk," published February 1, 1819.

Pencil and sepia wash,  $5\frac{3}{4} \times 10\frac{3}{4}$  inches.

156. Walsingham Priory, Norfolk, the Seat of Henry Lee Warner, Esq. The ruins of the Church seen to the right of the Mansion.

*Signed and dated* 1818.

Engraved with variations by J. Greig for "Excursions through Norfolk," published April 1, 1819.

Pencil and sepia wash,  $6 \times 10\frac{1}{2}$  inches.

157. Distant View of Binham Priory, Norfolk, from the South-West.

*Signed and dated* 1818.

Engraved by J. Greig for "Excursions through Norfolk," published May 1, 1819. In the plate the greater part of the sky and landscape are omitted so as to give the effect of a closer view of the buildings.

Pencil and sepia wash,  $4\frac{1}{2} \times 8\frac{1}{2}$  inches.

158. Rainham Hall, Norfolk, the Seat of the Marquess Townshend.

*Signed and dated* 1818.

Engraved by J. Greig for "Excursions through Norfolk," published May 1, 1819.

Pencil and sepia wash,  $6\frac{1}{2} \times 11\frac{1}{2}$  inches.

159. Kirby Cane Hall, Norfolk, the Seat of the Rev. Mr. Wilson. The Church is seen on the right.

*Signed and dated* 1818.

Probably intended for "Excursions through Norfolk," but not engraved.

Pencil and sepia wash,  $6\frac{1}{2} \times 10$  inches.

160. Burgh Church, Norfolk, from the North-East.

*Numbered* 2041 *in* Cotman's *circulating collection*.

About 1818.

Pencil,  $8 \times 10\frac{1}{4}$  inches.

161. Kirby Cane Church, Norfolk, from the South-West.

*Signed*.

About 1818.

Pencil,  $7\frac{1}{4} \times 11$  inches.

162. Metton Church, Norfolk, from the South-East.

*Signed*.

About 1818.

Pencil,  $8 \times 11$  inches.

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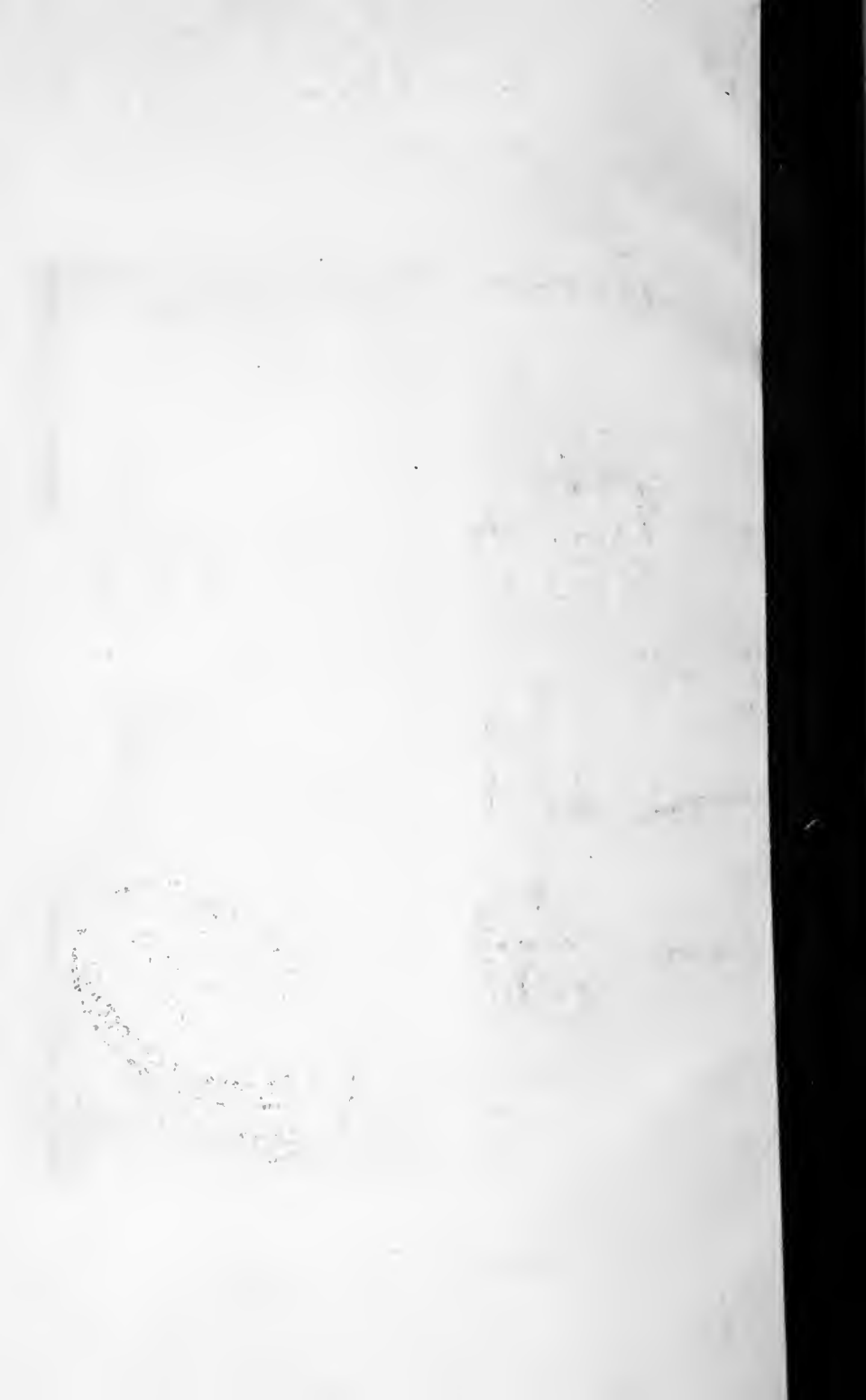
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